

CHICAGO

Title: Live At Carnegie Hall - IV

Label: Columbia

Release Date: 1971

Medium: Quadruple Album

Availability: Very Good

Venue: Carnegie Hall, New York City, NY

Recording Date: 1971

Lineup: Robert Lamm - Keyboards, vocals
Peter Cetera - Bass, vocals
Terry Kath - Guitar, vocals
Daniel Seraphine - Drums

Walter Parazaider - Sax, flute, clarinet
Lee Loughnane - Trumpet, vocals
James Pankow - Trombone

Set List: In The Country
Fancy Colours
Does Anyone Really Know What Time It Is
South California Purple
Questions 67 and 68
Sing A Mean Tune Kid
Beginnings
It Better End Soon (5 movements)
Introduction
Mother
Lowdown
Flight 602
Motorboat To Mars
Free

Where Do We Go From Here
I Don't Want Your Money
Happy Cause I'm Going Home
Make Me Smile
So Much To Say, So Much To Give
Anxiety's Moment
West Virginia Fantasies
Colour My World
To Be Free
Now More Than Ever
A Song For Richard and his Friends
25 or 6 to 4
I'm A Man

Next to the Beach Boys, Chicago is the most successful American band in terms of record sales. Over the last 59 years, the band has sold over 100 million records worldwide, with eight multi-platinum selling, ten platinum selling, and five gold selling albums. The group has released twelve top ten albums, including five number ones. They have been equally as successful in Canada and have large fanbases in Australia, England, and throughout Europe.

Their accomplishments on the U.S. pop singles chart is amazing. They have released fifty chart singles, with thirty five reaching the top forty. Twenty one of these cracked the top ten and five of those reached number one. They have sold millions of singles in Canada, Australia, England, and throughout Europe. The band has received nineteen Grammy Award nominations, winning five. Their debut album is in the Grammy Hall Of Fame and the band has received a Grammy Lifetime Achievement Award.

In addition, three of their members (Pankow, Lamm, and Cetera) are in the Songwriters Hall Of Fame and they were inducted into the Rock And Roll Hall Of Fame in 2016. While Chicago is mostly known for its commercially successful MOR ballads of the late seventies and early eighties, they were a cutting edge jazz/rock outfit in the early stages of their career that set a new standard for the genre.

Along with Electric Flag and Blood, Sweat and Tears, they were among the first bands to successfully graft a horn section into a standard rock lineup. They, more than their counterparts, proved that this approach could be commercially successful, paving the way for other horn integrated groups in the seventies.

The band have been touring monsters since their formation, typically playing around one hundred shows a year. While their lineup has changed often in recent years, they continue to tour often with only one member (Loughnane) still on the road as of July 2026. Two other original members (Lamm and Pankow) are still alive and serve as directors of the band's corporation along with Loughnane. They will play around fifty live shows in 2026.

The path to the formation of Chicago in 1967 starts with Terry Kath. He was born Terry Alan Kath on January 31, 1946 in Chicago to Ray and Evelyn Kath. He was one of two boys in the family and was raised in the northwest side of the city in Norwood Park. His mother played the banjo and both his parents loved music. They ran a lodge and would often host musicians during the family's summer trips to the shores of Lake Michigan.

Kath's older brother, Rod, learned to play the drums at an early age, drawing Terry into his own orbit. For a while, he bounced around a number of instruments, including drums, accordion, piano, and banjo. When he was ten years old, he picked up his first guitar and was hooked. By the time he entered high school, he had a Kay guitar and amplifier. He had taken guitar lessons only once in his life but taught himself everything he needed to become a first class player. In 1963, he formed his first band, The Mystics, with a childhood friend named Brian Higgins. Inspired by the Ventures, they played local teen dances, VFW halls and Chicago area venues like the Holiday Ballroom.

By this point, he had bought a hollow body Gretsch Tennessean guitar and stood out for his exceptional lead guitar work. Audiences would often stop dancing just to watch the constant blur of his fingers. Within two year, Kath was recruited to play bass in one of Chicago's leading show bands, Jimmy Ford & The Executives. He quickly established himself as the de facto leader of the group, tightening up their arrangements. The band was hired to be the touring backup band for Dick Clark's Caravan of Stars tours, exposing Kath to the rigors of touring. One of the other members of the band was saxophonist Walter Parazaider (born March 14, 1945 in Maywood, Illinois).

Parazaider first learned how to play the clarinet at the age of nine. He was a prodigy right from the start and was intent on becoming a professional orchestra woodwind player. He had met Kath in his early teens and the two became close friends. While Kath was in the Mystics, Parazaider was studying classical clarinet at DePaul University, where he eventually earned a Bachelor of Arts degree.

When Kath joined Jimmy Ford & The Executives, he brought Parazaider with him into the band as their new saxophonist (Ford played trumpet). The two had a shared vision of pairing a permanent horn section with a standard four piece band lineup and things would soon take place to make that vision a reality. In December 1965, a drummer named Danny Seraphine (born Daniel Peter Seraphine on August 28, 1948 in Chicago, Illinois) joined the Executives. He had been playing drums since the age of nine while living in another northwest Chicago neighborhood called Dunning. He had dropped out of Steinmetz High School when he was only fifteen and joined a local gang called the JPs.

Just as he was about to give up drumming, he found out that the Executives needed a drummer, auditioned and got the job. Almost immediately, he bonded with Kath and Parazaider and the three became a tight

circle. However, things changed in 1966 when the Executives manager decided to merge them with another popular Chicago show group called Little Artie & The Pharaohs. All three were now redundant and let go. It was a blessing in disguise.

The three were immediately scooped up by another Parazaider childhood friend named Chuck Madden, who could sing and needed a backing band. His father was a prominent local booking agent and kept the new band constantly working and before long, they were one of Chicago's most popular club bands. However, they were a cover band only and all three had much broader ambitions. At the time, Parazaider was the only horn player in the band and Kath was still playing bass. In an attempt to broaden their sound, Parazaider convinced everyone that they should add a second horn player. That person was Lee Loughnane (born October 21, 1945 in Elmwood Park, Illinois).

Loughnane grew up in yet another northwest Chicago suburb called Elmwood Park. He began playing the trumpet at the age of eleven and was initially taught by his father, who played trumpet in the Army Air Force Band. He enrolled in a private school that had a concert, jazz, and marching band and dug right in. By the time he graduated in 1964, he knew that he wanted to be a professional musician. After enrolling in DePaul, he met Parazaider and the two became friends.

Parazaider introduced Loughnane to Kath and Seraphine and the four formed a close relationship. The new trumpeter was especially close to Kath and the two would live together for a while during the early days of Chicago. Like his three new friends, Loughnane quickly grew tired of playing covers and the four left The Missing Links in early 1967 to blaze their own path.

During this period, yet another of Parazaider's friends, Bill Guercio (born James William Guercio on July 18, 1945 in Chicago, Illinois), had also entered the picture. The two first met while they were studying music at DePaul but Guercio ultimately chose a different path. In the mid-sixties, he moved to Los Angeles, where he began working as a session musician and songwriter. He quickly pivoted into production and was hired as a staff producer at Columbia Records. He stayed in touch with Parazaider and would soon play a pivotal role in the band's career.

Once they left the Missing Links, the four musicians formed The Big Thing. They immediately expanded the lineup, recruiting yet another horn player, James Pankow (born James Carter Pankow on August 20, 1947 in St. Louis, Missouri). Like others in the band, Pankow was initially taught trombone by his father, Wayne, who was a professional musician. He eventually earned a full scholarship to Quincy College in Quincy, Illinois. After one year at Quincy, he formed a band during the summer break in Park Ridge, Illinois. When it came time to return to Quincy, he switched schools to DePaul so that he could keep his band together.

Of course, he met Parazaider who then recruited him to join The Big Thing as their trombonist. The next recruit was keyboardist Robert Lamm (born October 13, 1944 in Brooklyn, NY). His parents had a collection of jazz records which became his earliest music influence. He was a member of the boys and men's choir at Grace Episcopal Church in Brooklyn. When his mother remarried, she moved him and her family to Chicago when he was fifteen years old. He had learned to play the piano at an early age and joined a group called The Trondells on lead vocals and keyboards.

While he studied art in high school, he decided to enhance his musical education by enrolling at Roosevelt University in Chicago. He also formed his own band, Bobby Charles and the Wanderers, and caught the ear of the other five members with his strong vocals. They asked him to join The Big Thing and

he made the move, giving the lineup six strong members. As The Big Thing, they began to play their first gigs.

At this point, Kath had made the permanent switch to guitar so Lamm was playing bass via his organ. That did not give the music a proper bottom end so they began a search for a permanent bass player. Their preference was to find a bassist who could also sing tenor, which would balance out the baritone voices of Lamm and Kath.

That person turned out to be Peter Cetera (born September 13, 1944 in Chicago, Illinois). He was one of six children born to a machinist named Peter Paul Cetera Sr. Unlike many of his new bandmates, he was raised in the south side of Chicago and did not cross paths with any of them when he was younger. He had been singing since he could remember and after his parents bought him an accordion, he entered and won a polka competition when he was only twelve years old. As a result, his winning performance aired on local radio.

When he was in high school, Cetera began to seriously focus on music. He was a fan of fifties artists like Bo Diddley, Ritchie Valens, Little Richard, and Jimmy Reed. He formed a band with some high school friends when he was fifteen, bought a Montgomery Ward acoustic guitar and began to play local shows. Before long, he switched to bass and heavily influenced by the Beatles, started to play pop/rock music. He wound up in a popular local rock band called the Exceptions in the mid-sixties. While he was still only eighteen years old, he was making more money than his father.

In the end, The Exceptions released several singles and one five song EP but did not break through outside of the mid-west. When they decided to switch to psychedelic music, Cetera left. He had already done some session work and was looking for a permanent spot when he saw The Big Thing at a club in December 1967. He was immediately impressed with their horn based rock music and joined within two weeks.

Earlier that same year, Guercio had re-entered the picture. In August, Parazaidar convinced Guercio to return to Chicago to watch The Big Thing play at Shula's Club in Niles, Michigan. The producer was impressed by their raw potential and asked them to keep in touch as they moved forward. They did and after inviting him to come out a second time a few months later to watch them play at Barnaby's, Guercio officially became their manager.

The first things that he asked was that the band relocate to Los Angeles and play only their own songs. He also suggested that they change their name to Chicago Transit Authority. He then began an internal campaign at Columbia to get them signed to the label. At this same point in time, Guercio produced Blood, Sweat & Tears second Columbia album. While the label was reluctant to sign a second horn based rock band, they eventually relented and signed Chicago in late 1968. By January 1969, they were in the studio working on their debut studio albums. They finished it in just four days.

Chicago Transit Authority (#17-1969) was released on April 23, 1969. It was immediately praised for its ambitious mix of jazz, pop, and hard rock and adventurous spirit. One song, "Free Form Guitar", consisted entirely of Jimi Hendrix like guitar feedback for nearly seven minutes another, "Liberation", was jazz like in its complexity. Lamm was the primary songwriter, penning seven of the twelve songs, with Kath writing two and Pankow also writing two. The band also covered Steve Winwood's classic, "I'm A Man".

With three lead singers, vocal credits were spread around. Lamm sang lead on five songs, shared lead vocals with Cetera on two others, Kath handled lead vocals on two tracks and shared lead vocals with

Lamm and Cetera on another. While the style shifts on the album were sometimes jarring from song to song, it immediately got plenty of FM radio airplay and entered the American pop albums chart within three weeks of its release.

The album included three songs that would eventually become huge U.S. pop chart hits. In July, “Questions 67 and 68” (#71-1969) was released as its first single and established the commercial side of the band’s sound. Anchored by terrific ensemble horn work, Cetera’s great vocals, and memorable hooks, the Lamm written song has become one of Chicago’s enduring classics. While it only reached number 71 the first time around, it would be reissued in September 1971 and peak at number 24.

The band followed with another Lamm written song called “Beginnings” (1969) in September, followed by a cover of Steve Winwood’s “I’m A Man” (1970) in January 1970. Like their first single, both would be reissued in 1971. “Beginnings” (#7-1971) peaked at number 7 and the cover reached number 49. A third song, “Does Anyone Really Know What Time It Is” (#7-1970) was not released until November 1970 and was another top ten hit, peaking at number 7 on the U.S. pop singles chart. It also was written by Lamm, who sang lead vocal.

The staggered releases of the singles kept the album on the American pop albums chart for an astounding 171 weeks. It peaked at number 17 on the chart and was certified gold in the U.S. in December 1969. It would eventually sell over two million copies in the U.S. alone. The album also peaked at number 9 in England, number 10 in Canada, and number 23 in Australia.

Immediately after the album was released, the band hit the road for a grueling tour designed to break them market after market. They were largely a support act, opening for groups like Frank Zappa I The Mothers of Invention, the Buddy Miles Express, Janis Joplin, Jethro Tull, Santana, and Pacific Gas & Electric. As the tour visited city after city it became instantly clear that they were nothing like their labelmates, Blood, Sweat & Tears. CTA played with a sonic fury led by the blistering feedback strewn guitar work of Kath, who was so prominent that he caught the attention, and praise, of none other than Jimi Hendrix.

Since Lamm and Pankow were continually writing new material during the tour, audiences would often hear new unreleased tracks at shows during the summer. They included future classics like “Make Me Smile”, “25 or 6 to 4”, and their opus, “It Better End Soon”. By the end of the tour, the band played its first major festivals. While they were not invited to Woodstock, they were invited to the Texas International Pop Festival just two weeks later. They followed that breakthrough performance with an appearance at the Toronto Rock and Roll Revival Festival on September 13, 1969.

In the middle of the tour, Guercio was contacted by the real Chicago Transit Authority and told that he had infringed on their trademark. Not wanting to lose momentum with legal action, he changed the group’s name to Chicago. He then advised them to set up a corporate entity called Chicago Music Inc. that would own their trademark, logo, merchandising, and touring. The seven original members were made directors of the corporation while still retaining their own individual publishing and performance royalties.

At this point in time, Guercio was controlling the band through three of his own legal entities. His Poseidon Productions was the entity between the band and their label. Caribou Management Corporation controlled the production of the records. Finally, Big Elk Music was his own publishing company, where all the early Chicago song publishing was housed. He famously owned 51% of all three entities, giving him total control over the band.

In August 1969, the band took a break and recorded their second album, *Chicago II* (#4-1970). On the album, Guercio steered them away from the experimental nature of the first album and had them focus on a jazz rock blend that they were on the verge of perfecting. The album was released on January 26, 1970 to great acclaim and was an instant hit. It wound up peaking at number 4 in the States during a 134 week chart run and number 6 in England. It also hit number 4 in Canada and number 5 in Australia. It was certified gold in the U.S. in April 1970 but would take twenty one years before it finally passed the one million sales mark in August, 1991. The album was nominated for three Grammy Awards.

On this album, James Pankow took a heavier role in the songwriting, composing the entire seven part *Ballet for a Girl in Buchannon* and one other song. Lamm wrote the epic politically scalding suite, "It Better End Soon" with contributions from Parazaid and Kath. He also wrote two other songs. Kath wrote three songs and co-wrote a two song suite with Peter Matz. Cetera also wrote one song. Once again, lead vocals were shared between Kath, Lamm, and Cetera.

The album yielded three massive hit singles. "Make Me Smile" (#9-1970), "25 or 6 to 4" (#4-1970) and "Beginnings/Colour My World" (#7-1971) each cracked the U.S. pop singles top ten chart. Pankow wrote the first as part of a longer suite called *Ballet for a Girl in Buchannon*, a seven part opus that anchors that anchors most of side two. The suite also included "Colour My World" and is as good a piece of music that the group has ever written. Kath sang lead and was featured on guitar along with Seraphine on drums.

Lamm wrote the second, which featured Cetera on lead vocals and Kath on guitar. The enigmatic lyrics have fascinated people for decades, with some claiming that it is the illicit formula of a recreational drug or, the code name of a person, but in reality, it is simply about writing a new song in the middle of the night at twenty five minutes before 4.00 am (3.35). The opening riff is now an iconic hard rock chord sequence. Amazingly, Cetera recorded the lead vocal while his jaw was still wired shut after he was attacked at a baseball game at Dodger Stadium on May 20, 1969.

"Make Me Smile" and "25 or 6 to 4" were also international hits. The first peaked at numbers 11 in Canada and number 33 in Australia while the second reached numbers 2 in Canada, number 7 in England, and number 12 in Australia. In the immediate wake of "25 or 6 to 4", the group released "Does Anyone Really Know What Time It Is" (#7-1970) from the first album, and it shot up to number 7 on the same chart. It was paired with "Colour My World", which became an instant soft rock classic, played at countless weddings and school proms. The combination single also hit number 8 in Canada,

The supporting tour for the album transformed Chicago into global headliners. The tour was massive, covering all parts of North America and their first British/European leg. A clear highpoint was their July 21, 1970 performance at the Tanglewood Music Shed. Right from the start, Bill Graham had championed the band, booking them multiple times at the Fillmore East and West. When Jimi Hendrix and Joe Cocker both cancelled their planned appearances at Tanglewood, Graham took a chance and booked Chicago. They responded by giving the greatest performance of their career. Fortunately, it was captured on film and remains a YouTube staple to this day.

The epic tour included around 180 shows, with 160 in North America alone. During some smaller venue shows like the Fillmore locations, they played two shows a night to maximize attendance. The tour lasted through the end of the year. Just as was the case with *Chicago II*, the band wrote and recorded their third album during the tour itself.

Chicago III (#2-1971) was released on January 11, 1971 and was just as successful as their first two albums. It was also a double album and was certified gold in the U.S. in one month, peaking at number 2 on the American pop albums chart during a 63 week platinum selling run. It also hit number 6 in Australia, number 7 in Canada, and number 9 in England. The album included a side long six song Pankow suite called *Elegy* along with another side long suite called *Travel Suite*. It included six parts which were written by a combination of Lamm, Kath, Seraphine, and Parazaid. Cetera also had a more prominent role in the songwriting.

The two breakout singles on the set were “Free” (#20-1971) and “Lowdown” (#35-1971). The first was written by Lamm and sung by Kath. It was part of the *Travel Suite*. The second was a single song written by Cetera and Seraphine and sung by Cetera. Both singles cracked the U.S. pop chart top forty, peaking at numbers 20 and 35 respectively. The first reached number 12 in Canada and number 99 in Australia while the second peaked at number 19 in Canada. Both were released before the reissues of “Beginnings”, “Questions 67 and 68”, and “I’m A Man”, which took place later in 1971 as described above.

The supporting tour for *Chicago III* began right after the album was released but reached a highpoint quickly when they booked a weeklong residency at Carnegie Hall in NYC between April 5 and 0. All six nights sold out, making them the first non-classical rock group to accomplish that feat. The band also played two matinees for a total of eight shows at the venerable venue. Columbia and the band management knew that this run of shows was going to be historic so they taped every one of them. They were compiled into *Chicago IV: Chicago At Carnegie Hall* (#3-1971, which was released in late October of the same year.

This portion of the tour focused on North America and lasted from mid-January through late April. From May 18 through early June, the band toured in England, Germany, Austria, France, Scandinavia, and the Netherlands. The highlight of this portion of the tour was a two night stand at the Royal Albert Hall. From late June through late August, the band played the European festival circuit then returned to North America for the closing leg from September through December 31. In total, they played well over 100 shows.

The band members were physically and mentally exhausted after this tour, when they were routinely playing between two and three hours each night. They decided that they would record less suites going forward, keeping their new material relatively concise.

Meanwhile, the live album was released on October 25, 1971 and was another monster hit. It rose to number 3 on the American pop albums chart during a forty six week platinum selling run. The album also hit number 3 in Canada, number 26 in Australia, and number 21 in Japan. While the four LP album was a number 3 hit and was certified platinum, the band members were mixed on whether it should have been released because of its sound quality. However, their opinions softened during the years and in 2021, Rhino released an anniversary set that included sixteen CDs, covering every note from all eight shows.

On June 10, 11, and 14, 1972, the band recorded shows at the Osaka Festival Hall in Japan. At this point, they were at an absolute peak and the shows were released as *Live In Japan* (1972) in late 1972 in the Japanese market only because the extensive vinyl package was too expensive to import it to North America or Europe. It was later released worldwide on CD in 2014 by Rhino Records. The members of the band, critics, and many of their massive fanbase consider this set to be stronger than the Carnegie Hall release and it has become a favorite among collectors.

While still touring in 1971, the band members recorded a new album between September 20 and 29. *Chicago V* (#1-1972) was released on July 10 and became the first of five consecutive number one albums

on the American pop albums chart. The others included *Chicago VI* (#1-1973), *Chicago VII* (#1-1974), *Chicago VIII* (#1-1975), and *Chicago IX – Chicago's Greatest Hits*. The first two albums were certified double platinum in the States, the next two reached platinum sales, and the *Greatest Hits* set sold five million copies in the U.S. alone. All of the album were on the American pop albums chart for at least twenty nine weeks. The five albums also charted in Canada and Australia, with various other placements throughout Europe. Oddly, only the first chart in England.

The albums yielded a slew of hit singles. *Chicago V* included “Saturday In The Park” (#3-1972) and “Dialogue (Part 1 & II)” (#24-1972). Both were written by Lamm, with the first sung by Cetera and the second featuring lead vocals from Kath and Cetera. “Saturday In The Park” has become one of their most loved songs and was certified gold in the U.S. while also reaching number 2 in Canada and number 43 in Australia. It marked the peak of Lamm’s songwriting. “Dialogue (Part 1 & II) peaked at number 24 in the U.S. and number 26 in Canada.

Chicago VI yielded “Feelin’ Stronger Every Day” (#10-1973) and “Just You N’ Me” (#4-1973). The first was written by Cetera and Pankow while the second was written by Pankow. Both were sung by Cetera. *Chicago VII* yielded “I’ve Been Searchin’ So Long” (#9-1974), “Call On Me” (#6-1974), and “Wishing You Were Here” (#11-1974). The songs were written by Pankow, Loughnane, and Cetera respectively and mostly featured Cetera on lead vocals, with Kath contributing to the latter.

All five of these songs represented a strong shift in Chicago’s internal dynamics. After *Chicago V* was released, an exhausted and drug addicted Kath and Lamm took a significantly less role in songwriting, leaving Pankow and Cetera to write nearly all the hit singles through 1975. At the same time, both musicians began to struggle with substance abuse, causing them to withdraw even further. Guercio and Columbia quickly discovered that audiences loved the simplistic near ballad like songs that were written by the two musicians and had especially fallen in love with Cetera’s lead vocals.

The band turned to more straightforward rock on *Chicago VIII*. It included Lamm’s “Harry Truman” (#13-1975) and Pankow’s “Old Days” (#5-1975). Lamm sung the first while Cetera sang the second. The album also included a minor chart song called “Brand New Love Affair” (#61-1975), which was written by Pankow and sung by Kath. By this point, percussionist Laudir de Oliveira (born January 6, 1940 in Rio de Janeiro, Brazil) was being credited as a full-time member of the band. While he was listed as such, he was really a salaried full-time member, not an equity owner. He had been credited as a side musician on the previous two albums and had been touring with the band since 1973.

The supporting tour included eighty two shows and is now famous for the twenty seven mid-tour shows when Chicago shared the stage with the Beach Boys. Those shows were one of the earliest examples of two major artists co-headlining a tour instead of individual concert dates.. All twenty seven shows sold out, with many of them taking place in stadiums in May and June and was marketed as Beachago.

The two bands came out together and played a fifteen minute set as a supergroup. The Beach Boys then played a seventy five minute individual set, followed by Chicago’s ninety minute set. The two bands then rejoined each other for a thirty minute encore.. As part of this leg, the two bands played six consecutive sold-out nights at Chicago Stadium, four consecutive sold-out nights at Madison Square Garden, and a five night stand at the Capital Center in Largo, Maryland. The latter was recorded and released many years later as *Chicago XXXIV* (2011).

With seven years of constant writing and touring, the band members needed a break so Columbia decided to release a compilation called *Chicago IX: Chicago's Greatest Hits* on November 10, 1975. It was a good move as it has sold five million copies to date in the U.S. and reached number one in Canada and number 16 in Australia.

The band did not take long to get back on the saddle again. On June 14, 1976, they released *Chicago X* (#3-1976). It was another double platinum seller, spending forty four weeks on the American pop albums chart and peaking at number 3. It also hit number 3 in Australia and Canada, and number 21 in England. The album yielded three more hit singles. "Another Rainey Day in New York City" (#32-1976) was written by Lamm and sung by Cetera. It peaked at number 32 on the U.S. pop singles chart as well as number 37 in Canada.

A Pankow written and sung piece called "You Are On My Mind" (#49-1977) was a minor U.S. pop chart single but the single right before it was an international blockbuster. "If You Leave Me Now" (#1-1976) was written and sung by Cetera. It was released on July 30, 1976 and while a sanguine ballad, it took over the airways. It topped the U.S. pop singles chart for two weeks, topped the British pop singles chart for three weeks, and was also number 1 in Australia, Canada, Holland, Ireland, South Africa, and in the top five all over Europe. In the U.S., it sold over one million copies and was literally omnipresent on radio, quite a feat given the disco craze. It also won two Grammy Awards for Best Pop Vocal Performance by a Duo, Group or Chorus and Best Arrangement Accompanying Vocalists to Guercio and Jimmie Haskell.

During the recording process and accompanying tour, Kath reached rock bottom. He was overweight, depressed and using cocaine while drinking heavily. However, he realized that he was in trouble and decided to make some changes. He weaned himself off the drugs, drank less, and lost weight. He also began to address his inner demons, including dealing with the new Chicago sound, which was nothing like the group he had founded in the sixties. The band members were encouraged and forced him to get more involved during the recording of their next studio album.

Chicago XI (#6-1977) was yet another U.S. platinum selling album. It was released on September 12, 1977 and included three singles, "Baby What A Big Surprise" (#4-1977), "Little One" (##44-1077), and "Take Me Back To Chicago" (#63-1977). The first was written and sung by Cetera reached number 4 on the U.S. pop singles chart, number 3 in Canada, number 14 in Australia, and number 41 in England. "Little One" was penned by Seraphine and Hawk Wolinski and sung by Kath. The last song was also written by Seraphine and Wolinski and sung by Kath.

The album peaked at number 6 during a twenty week chart run on the American pop albums chart. It also reached number 7 in Australia, number 4 in Canada, and number 37 in Japan. While the album was a success, the process of recording it had been brutal. The band members resented Guercio's heavy handed attitude in the studio and when he decided to form his recorded label, they stayed with Columbia.

After completing a support tour, the band was hit with an unspeakable tragedy. On January 23, 1978, Kath was at the home of Don Johnson, who was his guitar technician. He had brought along one of his many guns and showed it to him. Johnson was concerned that he was handling the gun because Kath had been partying with him. To try to calm Johnson down, Kath ejected the magazine and told him, "Don't worry, it's not loaded, see?" He then put the gun to his temple and pulled the trigger. He had forgotten that there was one lone bullet in the chamber and was killed instantly. His death was officially ruled as accidental and unintentional.

The impact of losing Kath was devastating for the other band members. They seriously considered breaking up but after a few weeks, they decided to soldier on. On the business side, they negotiated a buyout of his ownership of Chicago Music Inc with his widow, Carmelia. While she sold any voting rights or profit sharing from the corporation going forward, she retained Kath's publishing and performance royalties on all the records he played on. While a yearly amount has never been disclosed, the money involved remains enormous. The family still owns those rights to this day with his daughter, Michelle Kath Sinclair, firmly in control of the estate.

Kath was replaced by Donnie Dascus (born James O. Dascus on October 12, 1951 in Cleburne, Texas) in April 1978. On the surface, Dascus seemed to be an odd choice but he had close ties to Columbia Records, a prominent stage presence, and long resume, particularly with Stephen Stills. He apparently won over the band during his audition when he replicated Kath's vocals and guitar work on "Little One". At this point, he wanted the gig and was hiding his near obsessive need to control any band he was in. He joined the band as a salaried member. and began recording the new album in May under the direction of Phil Ramone.

In order to signify a new start, the band decided to give this album a name, *Hot Streets* (#12-1978) instead of the usual roman numeral. It was released on October 2, 1978 and was yet another platinum selling hit. While Dascus did not write any songs, he did sing lead on one and shared vocals with Cetera on two others. The album yielded three chart singles. "Alive Again" (#14-1978) was written by Pankow and sung by Cetera. It peaked at number 14 on the U.S. pop singles chart. "No Tell Lover" (#14-1978) was written Loughnane, Seraphine, and Cetera and sung by Cetera and Dascus. It also hit number 4 on the U.S. pop singles chart. Finally, "Gone Long Gone" (#73-1979) was penned and sung by Cetera. It stalled at number 73 on the U.S. pop singles chart.

It also hit number 4 on the U.S. pop singles chart. Finally, "Gone Long Gone" (#73-1979) was penned and sung by Cetera. It stalled at number 73 on the U.S. pop singles chart. The album reached number 12 on the American pop chart during a twenty nine week chart run. It also hit number 14 in Australia, number 10 in Canada, and number 52 in Japan.

However, album sales began to suffer immediately. The supporting tour for *Hot Streets* had gone reasonably well, but Dascus' true personality began to emerge. At shows, he tried to set up his own merchandising table next to the band's table and became increasingly bossy. When the band assembled in the studio to record their next album in May 1979, he was constantly arguing with other members, particularly Cetera, about songwriting credits and lead vocals. However, Columbia loved him and thought he could be a breakout solo star, so they pressured the band to keep working with him.

Chicago 13 (#21-1979) was co-produced by Phil Ramone and was released on August 13, 1979. It made the American pop albums chart immediately but was gone after only ten weeks. It was certified gold in the U.S. in December 1979 but was their first non-platinum album of their career. The album had a dance pop feel that the original members hated.

The only single to chart from the album was the Dascus written "Must Have Been Crazy" (#83-1979). The Seraphine/Wolinski written "Street Player" (1978) shockingly did not even chart. Dascus contributed one new song and sang lead on two others.

After the supporting tour was completed, Chicago fired Dascus. He clashes with other members, especially Cetera, became more frequent and his musical style did not mesh well with the band, who were trying to find their identity post Kath. Things were viewed so badly by the band members that they secretly

auditioned his replacement, Chris Pinnick (born Christopher Martin Pinnick on July 23, 1953 in Van Nuys, California), while Dascus was still in the band.

The firing of Dascus was not viewed well by Columbia Records. They had just resigned Chicago to a new deal that required them to pay the group one million dollars in advance of any new album. As mentioned before, they believed that Dascus was a future solo superstar which would allow them to recover the enormous financial commitment they had made to the band. Even the relative lack of success of Chicago 13 had not altered their opinion one bit.

When the band delivered demo tracks of their next studio album, *Chicago XIV* (#71-1980) with Pinnick featured on guitar, Columbia flipped out. They wanted Dascus to be reinstated immediately and when the band refused to do so and later delivered a completed album, they refused to promote it. It only reached number 71 on the American pop albums chart during a nine week chart run. The album also stalled at number 71 in Australia and number 60 in Canada.

The album is now notable for a couple of things. It was produced by Tom Dowd and had a more horn based rock sound, not unlike their early material. While only credited as an additional musician, Pinnick revealed a guitar style that was similar to Kath and the album had some notable songs like “Thunder and Lightning” (#56-1980) that was written by Lamm and Seraphine, but without label promotion, the album went nowhere. It was the first Chicago album not to be certified gold in the States in the band’s history.

Things were now so toxic between the band and Columbia that the labeled bought out their just signed new contract by paying Chicago two million dollars to walk away. To help pay for this, they released a new compilation called *Chicago Greatest Hits, Volume II* (#171-1981). It did not catch on and was not certified gold.

On their part, the band was happy to leave and quickly signed a new deal with the Warner Brothers subsidiary, Full Moon Records. They also made a personnel change. Laudir de Oliveira was out and Sons Of Champlin founder Bill Champlin (born William Bradford Champlin on May 21, 1947 in Oakland, California) was in.

Champlin had been playing music since high school and was an accomplished keyboardist and guitarist, as well as a strong singer. He was best known for his work with the seminal sixties band, Sons Of Champlin, before becoming a renowned session player in the early eighties. He had also released two solo albums in 1978 and 1981 and had played with stylistically varied artists, from Al Jarreau, George Duke, Boz Scaggs, Elton John, The Tubes, Lee Ritenour, Amy Grant, and Barry Manilow.

The band also hired Pinnick after the supporting tour and changed management, firing Jeff Wald and replacing him with Irving Azoff and Howard Kaufman. The new lineup returned to the studio in January 1982 and released *Chicago 16* (#9-1982) on June 7, 1982. It was produced by David Foster, who radically changed their sound. With horn based bands nearly forbidden on the radio, Foster softened their sound, downplayed the horns, and replaced them with orchestration. He also brought in more session musicians and outside songwriters.

Robert Lamm was so distraught with these changes that he hardly participated in the making of the album and seriously considered leaving the band. He was still battling with substance abuse and the loss of Kath, and his personal life had fallen apart. He had just divorced his second wife a year earlier and decided to enter rehab to deal with his drug and alcohol issues just as recording for the new album started. However,

Cetera, Pankow, and Bill Champlin stepped up and wrote several songs with Foster. Champlin also sang lead or co-lead on four of the new songs.

The new album was recorded with three members of Toto (David Paich, Steve Porcaro, Steve Lukather), Pinnick, Michael Landau, and Foster, who was featured on keyboards and synth bass, as well as doing the rhythm and horn arrangements. He also was involved in the string arrangements, along with Jeremy Lubbock and Cetera. The symphony members were conducted by Gerald Vinci.

The lead single, the Cetera/Foster written “Hard To Say I’m Sorry” (#1-1982), set the tone for the entire album and redefined Chicago as a musical entity. Only Cetera and Seraphine played on the single, which featured lush orchestration and the three members of Toto. It was released a couple of weeks before the album dropped and was number one on the U.S. pop singles chart, as well as in Canada, Ireland, Italy, and Switzerland. It also hit number 4 in Australia and England. The single sold millions of copies worldwide.

The second single was also written by Cetera and Foster. “Love Me Tomorrow” (#22-1982) featured Cetera on lead vocals and was also a soft rock heavily orchestrated classic. It peaked at number 22 on the U.S. pop singles chart while also hitting number 35 in Canada and number 82 in Australia. The third single, “What You’re Missing” (#81-1983) was written by outside songwriters Joseph Williams and Jay Gruska. It stalled at number 81 on the U.S. pop singles chart.

After a successful supporting tour with Pinnick proving that he was a worthy successor to Kath, the new lineup returned to the studio in May 1983 and recorded *Chicago 17* (#4-1984), with David Foster again behind the production desk. The album was released on May 14, 1984 and has been called one of the best adult contemporary albums of the eighties and a trendsetter for that format. Like the previous release, Jeremy Lubbock and Gerald Vinci were brought back to handle the string arrangements on four songs. There were also a number of guest musicians including three guitarists in addition to Champlin and Pinnick.

The lead single for the album was “Stay The Night” (#16-1984), which was released on April 18. It was written by Cetera and Foster and featured Cetera on lead vocals.. “Hard Habit To Break” (#3-1984) was written by Steve Kipner and John Lewis Parker. Lead vocals were shared by Champlin and Cetera and the song was an international hit. It peaked at number 3 on the U.S. pop singles and reached number 8 in England and number 5 in Canada. The third single, “You’re The Inspiration” (#3-1984), was released on October 29 and featured Cetera on lead vocals. It also peaked at number 3 on the U.S. pop singles chart and reached number 5 in Canada, number 14 in England, and number 43 in Australia.

The fourth charting single from the album was “Along Comes a Woman” (#14-1985). It reached number 14 on the U.S. pop singles chart, number 17 in Canada, and number 96 in England. It was written by Cetera and Mark Goldenberg with Cetera once again on lead vocals. The song was one of the harder rocking pieces on the album.

The four singles kept the album on the American pop albums chart for seventy two weeks. It peaked at number 4 in the U.S., number 65 in Australia, number 4 in Canada, number 24 in England, and charted all over Europe. The album was certified gold in the States in September 1984, platinum in October 1984, double platinum in December 1984, triple platinum in February 1985, quadruple platinum in May 1985, quintuple platinum in August 1994, and six times platinum in May 1997. It remains the biggest selling album of the band’s career.

After the band completed a supporting tour in May 1985, Cetera made it clear that he wanted to take a break to record a solo album. However, several members of the band wanted to book a second tour that summer and the two sides never resolved the issue. That led to the departure of the group's most prominent member and face of the band in July 1985.

While Seraphine later admitted that the band should have made a Phil Collins/Genesis like arrangement with Cetera, the singer/bassist seemed relieved to go. He resigned from Chicago Music Inc to pursue other music related activities. He quickly released a platinum selling solo album named *Solitude/Solitaire* (#23-1986), and followed with, two more American pop chart albums and a number of U.S. pop chart singles, including "Glory Of Love" (#1-1986), which topped the charts worldwide and was featured in the hit movie *Karate Kid Part II*.

Cetera sang the song live at the 59th Academy Awards Ceremony in March 1987. The song was nominated for an Academy Award, a Golden Globe, and a Grammy Award for Best Pop Vocal Performance by a Male Actor. Later that same year, Cetera teamed with Amy Grant on "The Next Time I Fall" (#1-1986), which also reached number one in the U.S. and Canada. He would eventually place 10 singles inside the U.S. pop singles top 100 throughout his career.

Chicago wound up replacing Cetera with Jason Scheff (born April 16, 1962 in San Diego, California). Like the two guitarists before him, he became a salaried employee of the Corporation, with no equity rights. Jason is the son of Jerry Scheff, who played bass with Elvis Presley for many years. Not only did he play bass and sing like Cetera, but he was also a songwriter. He fit into the seat without fuss and would continue to play the role of Cetera for the next thirty one years, despite never earning equity status in the band.

Around the same time, Pinnick also left the band and was later replaced by guitarist Dawayne Bailey (born October 3, 1954 in Manhattan, Kansas). Bailey had been a member of Bob Seger's Silver Bullet Band and arrived too late to participate in the recording of the album.

Scheff made his debut on *Chicago 18* (#35-1986), which was released September 29, 1986. Once again, David Foster produced the album, which sounded very much like the previous two releases. With Cetera gone, the songwriting fell to a combination of outside songwriters, Lamm, Champlin, Pankow, and Foster. The album immediately made the American pop albums chart and eventually peaked at number 35 during a forty five week chart run. It also reached number 53 in Canada, number 23 in Japan, and charted throughout Europe. The album was certified gold in the States in December 1986.

The lead single was a new version of "25 or 6 to 4" (#48-1986), which nearly cracked the U.S. pop singles chart top forty. "Will You Still Love Me" (#3-1986) was written by Foster/Tom Keane/Richard Baskin and was a major hit. It peaked at number 3 in the U.S, and number 6 in Canada and featured Scheff on lead vocals. "If She Would Have Been Faithful" (#17-1987) did crack the U.S. pop singles top forty, peaking at number 17. It also reached number 54 in Canada. The song was written by Steve Kipner and Randy Goodrum. The final chart single was the Kipner/Caldwell written "Niagara Falls" (#91-1987). It just snuck into the U.S. pop singles top 100 at number 91.

On October 17, 1986, the band, with Bailey now in tow as yet another salaried member, started the supporting tour. The tour would last until November 24, 1987 and include 111 shows, including a 7 show leg in Japan. For all intents and purposes, they were back on top once again.

Amazingly, Chicago had two more platinum albums with this lineup. *Chicago 19* (#37-1986) was the first. It was recorded in late 1987 and early 1988 and was produced by Ron Nevison and Chas Sandford. The album was released on June 20, 1988 and climbed to number 37 on the American pop albums chart during a forty two week run. It was certified gold in the U.S. in less than two months and would reach one million in sales in February 1989. The album also peaked at number 38 in Canada, number 16 in Japan, and charted throughout Europe.

The lead single, the Diane Warren/Albert Hammond written “I Don’t Wanna Live Without Your Love” (#3-1988) was released one month before the album and peaked at number 3 on the U.S. pop singles chart as well as number 4 in Canada and number 50 in Australia. It featured Champlin on vocals. The second single was the Warren written, “Look Away” (#1-1988). Warren was the undisputed queen of soft rock songs and this one was no exception. It topped the U.S. pop singles chart in December for two weeks and was certified gold in America one month later. The song also peaked at number 1 in Canada, number 77 in England and number 80 in Australia. It was also sung by Champlin.

The Jim Scott written “You’re Not Alone” (#10-1989) was yet another U.S. pop chart top ten hit. It peaked at number 10 and once again featured Champlin on lead vocals. The barrage of U.S. chart singles continued with “We Can Last Forever” (#55-1989) which was written by Scheff and John Dexter.

Full Moon and Reprise knew that it was time to capitalize on the recent success of the band with a new compilation called *Greatest Hits 1982-1989* (#37-1989). It included a slightly revised version of yet another Chicago 19 song called “What Kind Of Man Would I Be” (#5-1990). It was written by Scheff, Chas Sandford, and Bobby Caldwell. It peaked at number 5 in both the U.S. and Canada and remains Chicago’s last U.S. top ten hit single. The album stayed on the American pop albums chart for twenty five weeks and has sold two million copies to date.

After completing yet another successful supporting tour, Chicago was asked to contribute a song to the new Tom Cruise film, *Days Of Thunder*. That song was “Hearts in Trouble” (#75-1990). It also reached number 77 in Australia.

By this point, fans of the original Chicago could hardly recognize the band. They had de-emphasized the horns to a point that they were only needed to play their old hits. In May 1990, the band fired Danny Seraphine. As he later recounted in his autobiography, **Street Player: My Chicago Story**, his brand of explosive drum work was no longer needed with their synth driven ballad orientation and they told Seraphine that they were going to use session drummers on their next studio album, *Chicago Twenty 1*. Scheff and Champlin were also tired of his erratic timing during live shows and supposedly went to Lamm, Pankow, Loughnane, and Parazaidar and told them they were gone if he stayed.

However, the death blow happened after a live show when Seraphine and the band’s long-time tour manager, Jackie Goudie, had a huge fight with the drummer after Goudie allegedly was physically aggressive with Seraphine’s family after a show. Goudie was Parazaidar’s brother-in-law and while he was fired, he died from a stroke a short time later. The saxophonist blamed Seraphine for his death and he was fired. Seraphine was devastated that his band mates had turned on him after twenty two years and did not leave quietly. He demanded, and received, a legal settlement to relinquish his board seat in Chicago Music Inc.

The drummer was replaced by Tris Imboden (born Gregory Tristan Imboden on July 27, 1951 in Orange County, California) and had a long resume in the business. He had received formal drum training as a child

and played with an early seventies band called Honk. They opened for a number of bands during the seventies, including Loggins and Messina, Jackson Browne, the Beach Boys, and Chicago. That led to future roles for Imboden in Kenny Loggins backup band, Al Jarreau, Chaka Khan, Neil Diamond, Bill Champlin, and Peter Cetera.

Imboden made his debut with the band on the controversial album, *Twenty 1* (#66-1991). It was released on January 29, 1991 and marked the return of Robert Lamm, who finally exerted more influence on what the band was recording. He specifically wrote two songs featuring the horn section for the album but once again, the label was still turning to outside songwriters like Diane Warren for material.

In fact, she wrote the first single, "Chasin' The Wind" (#39-1991), which peaked at number 39 on the U.S. pop singles chart and number 50 in Canada. It remains the band's 39th, and last, U.S. pop top forty hit single. A second Warren written single, "Explain It To My Heart" (1991) did not even chart. The Scheff sung final single, "You Come To My Senses" (1991) was so sanguine that Bailey declared that the song should have been released by Air Supply or a female contemporary artist and had no connection to what Chicago had been and was. It was written by Billy Steinberg and Tom Kelly.

The new lineup played fifty eight shows in support of *Twenty 1*. In 1992, they played around sixty shows mostly during the summer as they began an internal shift to feature their older catalog. The focus remained in 1993, with fifty seven shows played, again during the summer. Dewayne Bailey left the band after the 1994 summer tour, which included forty eight shows. He was replaced by Keith Howland (born August 14, 1964 in Sliver Spring, Maryland) in late 1994/early 1995. He had played in numerous groups and sessions and was a massive admirer of Terry Kath.

All of this sandwiched the now controversial *Stone of Sisyphus* recording in 1993. Reeling from the criticism generated by *Twenty 1*, the band members insisted that they be allowed to record a new album free from label management. They convinced producer Peter Wolf to sign on and wrote and recorded an adventurous album that took them back to their roots, all without Reprise's direct knowledge. When Wolf played some tracks for Mo Ostin, who was head of Warner Brothers A&R at the time, he thought he loved the album and that the project was good to go,

However, when Wolf presented the finished album to the label a short time later, he was stunned when they flat out rejected it. Everyone in the band was shocked and when Reprise asked them to write new material and record a new album to replace it, they flat out refused. As a result, the album was shelved and would not see the light of day until 2008, when it was released as *Chicago XXXII: Stone of Sisyphus* (#122-2008) fourteen years after it should have been released. Neither the band nor the label ever mended fences after the debacle.

Maybe to spite the label, the band completely changed directions and released a new album focusing on big band, jazz, and swing covers called *Night & Day: Big Band* (#90-1995), on May 23, 1995. The all covers album stalled at number 90 on the American pop albums chart and was gone after only seven weeks. It was their last new studio album for Reprise and in the end, they parted ways with their label on bad terms. They immediately set up their own imprint, Chicago Records, which was a subsidiary of Giant Records, who were own by Warner Music.

Reprise released two new compilations over the next two years. *The Heart of Chicago 1967 – 1997* (#55-1997) was released on April 22, 1997. It included two new tracks and was certified gold in the U.S. after peaking at number 55 on the American pop albums chart. It also hit number 47 in Canada, number 21 in

England, and number 63 in Japan. *The Heart of Chicago 1967 – 1998 Volume 2* (#154-1998) followed on May 12, 1998. It also included two new tracks.

In 1998, the group released the gold selling *Chicago XXV: The Christmas Album* (#47-1998) on Chicago Records. It peaked at number 47 on the American pop albums chart during a seven week chart run. The album was produced by E Street Band keyboardist Roy Bittan. It included covers of fourteen Christmas classic. The album was later reissued as *What's It Gonna Be, Santa?* (2003) by Rhino Records. It included six additional tracks. The original album was certified gold in the U.S. in December 1999.

On October 12, 1999, Chicago released their third official live album, *Chicago XXVI - The Live Album*. It was recorded in July 1999 by the Lamm, Parazaid, Loughnane, Pankow, Champlin, Scheff, Howland, Imboden lineup. The album included three new studio tracks but did not chart.

The band toured annually in 2000 and 2001 before selling their entire catalog to Rhino Records in 2002. Rhino then released the two million plus selling compilation, *The Very Best Of Chicago: Only The Beginning* (#38-2002), on July 2, 2002. It reached number 38 on the American pop albums chart, number 11 in England, number 86 in Australia, number 62 in Japan, and charted all over Europe. The compilation included 39 tracks over two CDs. It was certified double platinum in the U.S. in May 2005.

Rhino followed with a box set called *The Box* (2003) on July 22, 2003. It includes five CDs and one DVD that covers every studio album of their career, along with some rarities. The DVD includes live material from 1972 and promotional material from *Chicago 13*.

Rhino struck once again with *Love Songs* (#57-2005) on January 25, 2005. It reached number 57 in the States, number 41 in Japan, and charted throughout Europe. The band finally released a new studio album, *Chicago XXX* (#41-2006), on March 21, 2006. It was their first new studio album in fifteen years. The album was produced by Jay DeMarcus and included thirteen tracks, written by a combination of band members, DeMarcus, and a handful of outside songwriters. It reached number 41 on the American but albums chart but was not certified gold.

To celebrate their 40th anniversary as a band, Rhino released *The Best Of Chicago: 40th Anniversary Edition* (#100-2007). While it was mostly a repackaging of the 2002 set, it did include three tracks not on the earlier set. In total, it contains thirty of their forty top forty hits presented in radio formats. It is sometimes referred to as *Chicago XXXI*, since it was their 31st album release.

During these years, the band continued to tour annually, playing anywhere from 75 to 105 shows each year. In 2003, the group filmed a live show at Grainger Studios in Chicago for the prestigious PBS series, *SoundStage*. This set was released on DVD in 2004. The band also continued to do combine with other legacy artists like Earth, Wind & Fire for blockbuster tours in 2004 and 2005. A August 2004 show was filmed and released as *Chicago & Earth, Wind & Fire – Live at the Greek Theatre* (2005). It was certified multi-platinum by the RIAA.

The following year saw the band combined with Huey Lewis and the News for a summer tour. The band also experimented with three ten night engagements at the MGM Grand in Las Vegas in March, May, and October. This increased their total show output to 105 shows in 2006. In 2007, they toured with America during the summer and celebrated their 40th anniversary, playing seventy shows. The following year was focused on the release of *Stone Of Sisyphus* (#122-2008) and did not tour with a co-headliner. The album

included eleven of the twelve tracks recorded in 1992 plus four bonus tracks. They wound up playing eighty live shows in support.

During this entire period, the lineup of Lamm, Parazaidler, Loughnane, Pankow, Champlin, Scheff, Howland, and Imboden remained intact for fourteen years, by far the longest tenure of any Chicago lineup. However, that changed mid tour in 2009 when Champlin was abruptly fired. At the time, the band was co-head lining a sixty five date tour with Earth, Wind & Fire.

The shocking dismissal had its roots over the past few years. Champlin was the one member of the band who was constantly pushing the others to release new material while they were content to release an album ever so often and tour the nostalgia circuit. While he had been in Chicago for twenty eight years, he never was considered an equal of the original members, who still dictated the day to day functioning of the band. The breaking point was the release of a Champlin solo album called *No Place Left To Fall* (2009) in August. Within two days, he was fired and replaced by touring keyboardist, Lou Pardini (born June 5, 1952).

Pardini had been touring off and on with Chicago when Champlin was unavailable in 1999 and 2007. He had an extensive resume, playing with Stevie Wonder, Santana, Elton John, Peabo Bryson, Earth, Wind & Fire, and the Doobie Brothers. He had also written a number of hit songs for Patti Austin, Kenny G, The Temptations, and Smokey Robinson. In 1987, he co-wrote “Just To See Her” (#8-1987) for Robinson and it won a Grammy for Best Male R&B Vocal Performance for Smokey, the first Grammy of his remarkable career.

He fit into Champlin’s role seamlessly and the tour finished without a hitch. During the same tour, Imboden got ill and was replaced for several shows by Drew Hester (born August 26, 1969). Hester was another session giant, having played with Joe Walsh, Jewel, Foo Fighters, Lisa Marie Presley, and Common Sense. He was also a very successful producer, winning two Grammy Awards with the Foo Fighters. When Imboden returned, Hester moved to percussion and stayed with the band into 2012. He has since played drums with Beck and Stevie Nicks.

Chicago toured in the summer of 2010 with the Doobie Brothers, then played a number of shows with Peter Dinklage and America in Australia in the fall. In total, they played seventy five shows. In 2011 and 2012, they steered away from joint tours and primarily toured by themselves. This included seventy shows in 2011, including their first concert accompanied by a full symphony orchestra. In 2012, they played seventy five shows, with twenty one also featuring the Doobie Brothers. Hester left that same year and was replaced by Walfredo Reyes Jr. (born December 18, 1955 in Havana, Cuba).

On October 4, 2011, Chicago released the holiday album, *Chicago XXXIII: O Christmas Tree* (#170-2011). It was produced by Phil Ramone and featured covers of thirteen classic Christmas songs along with a new Holiday song called written by Lee Loughnane and John Durill called “Rockin’ and Rollin’ on Christmas Day” that featured Steve Cropper on guitar. The album was recorded with Pardini and Hester with Dolly Parton, America, and BeBe Winans as guest musicians on three other songs.

Earlier that same year, the band released a new live album called *Chicago XXXIV: Live in '75* (2011) on May 24. It was released on Rhino Handmade Records and as such, was a limited release. It was recorded at the Capital Centre in Largo, Maryland between June 24 and 26, 1975. While it was actually their 33rd album from a release perspective, the holiday set had been recorded in October 2010 and given that designation, even though it was not released until after the live set.

The live set was initially a limited release and sold out almost immediately as it was recorded before Terry Kath passed away. It became so popular and expensive on the secondary market that it was given an official reissue in 2015. Interestingly, the 1975 tour included The Beach Boys as co-headliners. The two bands took the stage together at the beginning and during the encores of the shows. None of those joint tracks were included which means that one Chicago classic, “Saturday In The Park”, is missing from the set since it was part of the joint encore. The set does include twenty four other tracks, covering all aspects of their career but some of them are compromised by Cetera’s vocals, which are strained because he was fighting a cold at the time the shows were recorded.

On April 26, 2013, the band released *Chicago XXXV: The Nashville Sessions* (2013). The album had a strange history. In January 2009, Lamm, Pankow, Parazaidler, Loughnane, Scheff, Imboden, and Howland decided to record new versions of many of their seventies albums in Nashville. They included songs from 1970 through 1978. While all of these songs had been endlessly reached on the plethora of compilations the group had put out, the members still felt that the new versions offered something new and decided to release them on their own label.

The truth was that there was some sound legal logic behind re-recording their biggest hits from that era. In effect, it reset the timeline behind licensing those same songs for television, movies, and commercials. The band could now provide these new versions and receive all the royalties themselves since they fully owned the new versions. However, when Champlin was arbitrarily fired just months after these recordings were made, the band had three choices if they wanted to deny him the rights he was entitled to as part of the recording process.

They could permanently shelve them, they could wipe his work from the recordings, or they could put them out and pay Champlin what he was owed. They chose the latter option and physically released the album to overwhelming apathy. The album sold virtually nothing but the band owned the rights to these songs, which presumably made them millions behind the scenes.

In 2014, the band finally released a proper new studio recording. *Chicago XXXVI: Now* (#82-2014) hit the streets on July 4, 2014 and reached number 82 on the American pop albums chart. The eleven songs were written and recorded by the Lamm, Pankow, Parazaidler, Loughnane, Scheff, Imboden, Howland, Pardini, and Reyes lineup. While some outside songwriters co-wrote some of the songs, a band member was credited on all eleven tracks.

The album hit the streets in the middle of the 2014 tour cycle which included one hundred and five shows, some of which were co-headlined by REO Speedwagon. The band had played ninety five shows in 2013, including an Australian leg with the Beach Boys. They played another ninety five shows in 2015, teamed with Earth, Wind & Fire. They would increase that amount in 2016 to over one hundred shows, many with Earth, Wind & Fire but the year was marked by a far bigger accomplishment.

After being snubbed by the Rock and Roll Hall Of Fame nominating committee for twenty straight years, the public pressure on the committee had become so intense that they nominated them in 2016. They were overwhelmingly selected and were enshrined in the Hall Of Fame on April 6, 2016 at the Barclays Center in Brooklyn, NYC. The members who were inducted included Lamm, Pankow, Loughnane, Parazaidler, Seraphine, and Cetera, with Kath inducted posthumously. His daughter, Michelle Kath Sinclair, accepted on his behalf.

While Seraphine attended the ceremony and performed with the band, Cetera did not. The group played “Saturday In The Park”, “Does Anyone Really Know What Time It Is”, and “25 or 6 to 4” during the ceremony. To celebrate their legacy, a new documentary called *Now More Than Ever* was also released that same year. However, there was also a significant departure when Jason Scheff took a leave of absence to deal with family related health issues. in May 2016. He was replaced by Jeff Coffey (born September 11, 1967 in Orlando, Florida), who made his debut with the band on May 21.

As it turned out, Scheff wound up officially leaving the band in October 2016 citing the need to prioritize his family over the band. He had been the group’s bassist for thirty one years. At that point, Coffey was brought on full-time.

Over the next three years, the band celebrated their legacy and underwent some further personnel changes. In 2017, they played eighty two shows including fifty by themselves and thirty two with the Doobie Brothers. Midway through the year, Parazaider officially retired from touring due to a heart condition. He later developed Alzheimer’s Disease. He was replaced by Ray Hermann (born September 3, 1960 in Evanston, Illinois), who had been subbing for Parazaider for years.

Hermann had started on classical piano when he was six years old but switched to clarinet one year later. He had earned a master’s degree at University of North Texas with a specialty in classical saxophone. After graduating, he moved to Los Angeles and became an elite session player. He had played with the Brian Setzer Orchestra, Bob Dylan, Carlos Santana, Herbie Hancock, Whitney Houston, Toto, Stevie Wonder, and on major movie soundtracks. He had been on call for Parazaider since 2005.

In early 2018, the grueling pace finally caught up with Imboden, who announced on January 17 that he was leaving. He had just gotten married and played his last show with the band on January 13 in PA. Incredibly, just two days later, Coffey also left. The band solved these departures in two different ways.

First, Reyes replaced Imboden on drums and his brother, Daniel, temporarily filled in on percussion until late February, when the band hired Ramon Yslas (born in Los Angeles, CA) to become their permanent percussionist. Yslas was another highly accomplished musician. He had been a fixture in the rock, pop, jazz, fusion, soul, and new age world for many years. Ironically, he had learned how to play drums by playing along with Chicago’s seminal debut album.

Coffey was replaced by two musicians. Brett Simons was brought in to play bass while Neil Donell was brought in to sing Cetera’s vocals. Once again, both were seasoned players. Simons was equally verse in rock, jazz, bluegrass, and country music. He was a bass fixture in the city of Chicago and had toured with Brian Wilson, Dwight Yoakam, Fiona Apple, Melissa Etheridge, and Liz Phair.

Donell (born May 23, 1956 in Montreal, Canada) was a prolific session singer with an uncanny ability to mimic any singer. He easily could handle Cetera’s original soaring tenor parts and was discovered by the band singing those parts on YouTube. The new lineup stepped into a daunting assignment. The band had decided to play all of Chicago II during the 2018 tour, which included eighty four shows. Thirty three of them were played with REO Speedwagon, nine were at their new Las Vegas residency, and forty two were played on their own.

In 2019, the band kicked off the year with an eight night residency in Las Vegas then performed seventy two standalone shows throughout the rest of the year. They also released their thirty seventh studio album, *Chicago XXXVII: Chicago Christmas* on October 11, 2019. It is their fourth collection of holiday tunes.

The band began 2020 with a multi night residency at the Venetian Theatre in Las Vegas when the COVID-19 lockdowns began to take place. Remarkably, they were the last major band to play a show, on March 14, before the total lockdowns took place. As such, they are featured in the film documentary, *The Last Band On Stage*. They played a total of fourteen shows before the complete lockdown.

Like many other bands, Chicago spent the rest of 2020 working on other projects. They began to remotely record their next studio album, *Born For This Moment* (2022) and did various media associated with the Grammy Lifetime Achievement Award which they received that year. They played their first post pandemic show on June 23, 2021 in Lincoln, Nebraska, then performed sixty three more shows through November. The tour was not without difficulties. Pardini missed many of the late summer gigs and was replaced by the Who's touring keyboardist, Loren Gold.

On November 15, Howland tripped on some backstage steps and fractured his right arm right as the band was taking the stage for a show in Louisville, Kentucky. The group had just hired Nashville based guitarist Tony Obrohta as an emergency backup for Howland. Bands at the time did not know if a member would catch COVID and had to have contingency plans for each member. Obrohta had a long resume as a Nashville based session player and had just been hired by Chicago's management team just one week earlier. During that week, he studied chord charts and then drove to Louisville to observe the stage show, the lighting, and choreography in case he was needed. He had never even rehearsed with the band.

After having only thirty minutes to get used to Howland's guitar and equipment array, he took the stage and performed the show. It is a legendary piece of musicianship that is still talked about today. He played with the band through the end of the tour and when Howland announced on December that he was retiring after consulting his doctors on the length of his recovery time, Obrohta was in.

As it turned out, Pardini also decided to leave and he was replaced on a permanent basis by Gold. At the same time, Nick Lane and Larry Klimas became on call substitutes for Pankow and Hermann. The band was in the midst of their 2022 touring cycle when Simons abruptly decided to leave the group. He was immediately replaced by Eric Baines (born in Poughkeepsie, NY) and the reason for his departure had never been disclosed. Like virtually everyone who has played in the band, Baines is an accomplished overall musician and producer. He was most notable for touring with Dwight Yoakam, where he was also his musical director.

The band played eighty nine shows in 2022 before and after the release of their most recent studio album, *Chicago XXXVIII: Born for This Moment* (2022). It was produced by Joe Thomas and released on July 15, 2022 on BMG Records. It reached number 21 on the secondary Billboard US Top Album Sales chart and was well received by critics.

During 2021, Parazaidier revealed that he had Alzheimer's disease. He was no longer a member of Chicago Music Inc by 2022 although the date of his departure has not been revealed. That meant that Loughnane, Pankow, and Lamm were the last three members of the entity, which remains the case as of July 2026.

In 2023, 2024, and 2025, the band continued to tour. They played ninety five shows in 2023, an incredible amount given the age of some of the members. Many of those shows were part of their Vegas residencies but the group also toured across North America throughout the year. During that same year, the

band had finally earned rights to all the albums they had previously released and consolidated them on Rhino/Warner Music Group for an undisclosed amount of money.

As part of this, the band consolidated their Christmas recordings into two new compilations. The first, *Chicago Greatest Christmas Hits* was released on Rhino/Warner Music Group in November 2023. It includes 13 tracks. The second set, *Chicago Christmas Complete*, consolidates all 43 tracks from their four Holiday sets. The new sets were released to celebrate the RIAA certifying their first two Christmas sets as gold sellers. You can expect similar consolidations of their catalog in the future.

In 2024, two more live recordings were released. *Chicago & Friends: Live At 55* captures a 55th anniversary concert held at the Ocean Casino Resort in Atlantic City in November 2024. It featured guest appearances by Steve Vai, Robert Randolph, Chris Daughtry, Christone Ingram, Robin Thicke, Judith Hill, and VoicePlay. It was released by Mercury/Universal Music on November 22 and includes thirty one tracks.

Rhino's *Chicago at the John F. Kennedy Center for the Performing Arts, Washington, D.C. (9/16/1971)* hit the record stores in September 2024 and includes 26 tracks. On the performing side, Chicago scaled back to forty seven show, playing alongside Earth, Wind & Fire for thirty of them. They also played fifty seven shows in 2025, mostly during the summer.

In the spring of 2025, Pankow and Lamm announced their retirement from touring due to their age and health. Lamm was replaced by Carlos Murguia in March and Pankow was replaced by his longtime fill-in, Nick Lane. In February 2026, Donell left the band and was replaced by Justin Avery. Just a few months later, Parazaidar passed away on June 17 from complications from Alzheimer's disease. He was eighty one years old and living under hospice care.

As of July 2026, the band has played sixteen live shows to date with twenty five planned between July 13 and September 6. Loughnane remains the only original member in the road band, as Pankow and Lamm have officially retired but remain owners of Chicago Music Inc.

Chicago is featured on many compilations. They were released across three different labels. Rhino's double platinum 2002 set, *The Very Best of Chicago: Only The Beginning*, is their 27th album and includes 39 hit singles drawn from their entire catalog. The same label's 2003 box set, *The Box*, is their 28th album and contains 94 tracks over five CDs and a bonus DVD. Rhino's 2005 set, *Love Songs*, is their 29th album and includes 18 tracks. Rhino's gold selling 2007 release, *The Best Of Chicago: 40th Anniversary Edition*, is their 31st album and contains 30 tracks

Columbia's 1975 set, *Chicago IX: Chicago's Greatest Hits*, includes 11 tracks. Columbia's 1981 release, *Chicago XV: Greatest Hits, Volume II*, contains 10 tracks. Full Moon/Reprise's 1989 set, *Chicago XX: Greatest Hits 1982-1989*, includes 12 tracks. Warner's 1997 set, *Chicago XXIII: The Heart Of Chicago 1967-1997*, contains 12 tracks. Warner's 1998 set, *Chicago XXIV: The Heart Of Chicago, Vol. 2 1967-1998*, contains 14 tracks.

In addition to these sets, the group has released six official live sets. Rhino's 2005 reissue of their 1971 set, *Live At Carnegie Hall - IV*, contains 29 tracks. While Columbia's 1975's *Live In Japan*, has not been officially reissued, it is available for download on iTunes. It contains 15 tracks. *Chicago XXVI - The Live Album* was released on their independently owned label and contains 13 tracks. Rhino's 2011 set, *Chicago XXXIV: Live In '75*, includes 24 tracks recorded in Maryland in 1975. Mercury/Universal's 2024 release,

Chicago & Friends: Live At 55 captures a 55th anniversary concert held at the Ocean Casino Resort in Atlantic City in November 2024. It includes 31 tracks. Finally, Rhino's 2024 set, *Chicago at the John F. Kennedy Center for the Performing Arts, Washington, D.C. (9/16/1971)* contains 26 tracks.

I have three live recordings of Chicago that capture the original and a more recent version of the band. The first is a must have. In April 1971, the lineup booked a one week engagement at Carnegie Hall in NYC to record a live album. After playing eight shows over six consecutive nights, they compiled the recordings on the recording *Live At Carnegie Hall – IV*, which was released on October 25, 1971. While music critics at the time went to excessive lengths to tell everyone how bad the album was in terms of excess and quality, they were far off the mark.

The idea of any rock band pulling off eight shows at the bastion of classical music in six days is outrageous. Without question, the musical talent of the various members shines throughout this set. Terry Kath is spectacular. His combination of blazingly fast guitar runs and funky rhythm guitar work dominates the performance. His tandem speed runs with drummer Danny Seraphine at the end of "South California Purple" has to be heard to be believed.

His wah wah guitar work in the same song along with "Sing A Mean Tune Kid", "Lowdown" and "I Don't Want Your Money" is among the best I've heard, certainly on par with Clapton and Stills. His speed solos in "Make Me Smile", "25 Or 6 To 4", "Questions 67 and 68", "It Better End Soon", "In The Country", "I Don't Want Your Money" and "I'm A Man" are highlights on the album. It is a treat to just hear this under rated guitarist at work, reason enough to buy this album.

The drumming of Seraphine also stands out throughout the set. Aside from the obligatory drum solo ("Motorboat To Mars"), he shines on "Does Anyone Really Know What Time It Is", "South California Purple", "I'm A Man", and "Now More Than Ever". His breaks during "Make Me Smile" are as identifiable today as any drum sequences in rock history.

Cetera's bass work has always been overshadowed by his incredible vocals but make no mistake about it, he was one of the most inventive and fierce players of his day. Similar to Paul McCartney, his bass lines were often very active and melodic. He understood r&b and was a master at weaving his lines among the horns, Lamm's piano, and Kath's bombastic playing. He could also lock in perfectly with Seraphine.

But when playing live, he unleashed a gritty, overdriven sound that cut right through the horns and Kath's guitar. By using a pick and cranking his amps to their max, his Fender Precision bass sounded like an untamed animal. When it came time to drive a song like "I'm A Man", he was right there, driving the song from start to finish. On this driving version of "25 or 6 to 4", he abandons a simplistic descending bass line and soars underneath Kath on the top end of his bass. And, he showcases his speed and inventiveness on an incredible version of "Free", which has become a classic for bass players of all generations.

Lamm is similarly discounted for his keyboard work and while he does not try to execute flashy, lightning fast solos like Keith Emerson or Rick Wakeman, he was as important as they were to their respected bands. Lamm's classical training and sneaky r&b groove provides the harmonic backbone for the horn section and Kath to soar. His ability to provide driving rhythms with his left hand while playing highly sophisticated jazz chords with his right seamlessly blends classic and r&b perfectly. As shown throughout this set, he is not a messy player, using clean percussive chord voicings that augment, not overwhelm, the horns and Kath's soaring guitar work.

His jazz influenced intro to “Does Anyone Really Know What Time It Is”, acoustic guitar like strumming and Latin jazz rhythms in “Beginnings”, and wah wah organ solo in “South California Purple” stand out along with his sensitive playing on “Colour My World”. He seamlessly shifts between a grand acoustic piano, a B3 Hammond organ, and Wurlitzer electric piano throughout this set.

The three horn players also play a dominant role throughout the set. As an ensemble, they are very cohesive, although there will always be a few breakdowns in a project of this size and complexity. As soloists, they are outstanding. Their fast paced tradeoffs in “Mother” are some of the best trumpet, trombone, and clarinet interplay I have ever heard, including jazz acts. Pankow’s trombone is prominently featured in “Beginnings”. Loughnane’s trumpet is heard on a number of cuts, usually as a major carrier of the melody line. Finally, Parazaidar has major flute solos in “Fancy Colours”, “Colour My World”, “Happy Cause I’m Going Home”, and “It Better End Soon”. He also pulls off some outstanding sax work on “Free”.

As an ensemble, the three players do an excellent job on “A Song For Richard and his Friends”, “Mother”, “Introduction”, “It Better End Soon”, “Sing A Mean Tune Kid”, “In The Country”, “Does Anyone Really Know What Time It Is”, and “Questions 67 and 68”. They are at their peak during the Ballet for a Girl in Buchannon suite, which is one of the best sequences of music I have ever heard.

Aside from the instrumental work, the band also does a very good job with vocals. Most of the lead vocals are handled by Lamm, Cetera, or Kath, although Loughnane takes the lead on “I Don’t Want Your Money”. All three primary lead singers sound great throughout the entire album. When they switch off lead vocals on an outstanding cover of “I’m A Man”, it raises hair on my arms.

When it comes time to harmonize, the three singers deliver the goods, especially on pieces like the CSN inspired “Flight 602”, the Frank Zappa like “A Song For Richard and his Friends” and the softer, ballad “Where Do We Go From Here”. They sound good on a soaring version of “25 or 6 to 4” and during the Ballet for a Girl in Buchannon suite that includes “Make Me Smile” and “Colour My World”.

While all the material on this album is from Chicago’s first three albums, there is one surprise. The previously unreleased jab at President Nixon, “A Song For Richard and his Friends”, can only be found on this set. This song is a delight, with discordant horns, loads of feedback, and various organ effects. It also has quirky Zappa like vocal and instrumental passages. Kath’s extended feedback sequence certainly demonstrates that he wasn’t the least bit awed by his surroundings. A couple of the other songs also carry a strong political message (“It Better End Soon” is about Vietnam; “Mother” is about world pollution) but for the most part, this album is not at all preachy.

While any set of this size will have a few moments where the horns or vocals are a little off, this set is a great representation of the sheer power and versatility of this band. It is a must have in any live music collection.

Title: Live In Japan

Label: CBS/Sony Japan

Release Date: 1972

Medium: CD

Availability: Very Good

Venue: Festival Hall, Osaka, Japan

Recording Date: June 10, 11, and 14, 1972

Lineup: Robert Lamm - Keyboards, vocals
Peter Cetera - Bass, vocals
Terry Kath - Guitar, vocals
Daniel Seraphine - Drums

Walter Parazaider - Sax, flute, clarinet
Lee Loughnane - Trumpet, vocals
James Pankow - Trombone

Set List: Dialogue (Part I & II)
A Hit By Varese
Lowdown
State Of The Union
Saturday In The Park
Ballet for a Girl in Buchannon
Beginnings

Mississippi Delta City Blues
A Song For Richard and His Friends
Does Anyone Really Know What Time It Is
Questions 67 & 68
25 or 6 to 4
I'm A Man
Free

Just a little more than a year after Carnegie Hall, Chicago recorded this remarkable live album during a tour leg in Japan supporting the soon to be released *Chicago V*. The band's lineup had not yet changed but they had made a conscious effort to simplify their songwriting to avoid epic suite like "It Better End Soon" and focus more on individual songs on *Chicago V*, which was released just one month after this show. In fact, four of the songs from that album are included on this set.

Like Carnegie Hall, the band does play the full Ballet for a Girl in Buchannon suite, which included "Make Me Smile", "So Much To Say, So Much To Give:", "Anxiety's Moment", West Virginia Fantasies", "Colour My World", "To Be Free", and "Now More Than Ever". The band also performs the Lamm free form piano intro to "Does Anybody Really Know What Time It Is" as well as the song itself and duplicates individual songs like "Beginnings", "A Song For Richard and His Friends", "Questions 67 & 68", "Lowdown", "25 or 6 to 4", "I'm A Man", and "Free".

However, they leave out many other songs that were on Carnegie Hall so this set should not be considered a substitution for that venerable four CD set. Instead, it should be considered as a complement, adding new songs like "Dialogue (Part I & II)", "A Hit By Varese", "State Of The Union", "Saturday In The Park", and "Mississippi Delta Blues" and delivering equally outstanding performances on the duplicated songs.

What this set does provide is outstanding audio quality. While the mix of the horns is somewhat mooted on the Carnegie Hall set, they burst through loud and clear on this recording. As such, it is actually the preferred live recording of the original band members, especially the horn players.

If you want one reason to buy this set, I'll give you one. It includes a rare and brilliant live version of "Saturday In The Park". The song was written after the Carnegie Show and is left off the 1975 Largo Maryland set because it was performed with the Beach Boys as part of the encore. The 1971 Washington D.C. set that recently surfaced has an embryonic version that while good does not match the finished product.. Cetera's bass work during the piece is spectacular, evoking McCartney in his prime and Lamm's vocals are flawless. It is an outstanding song in every way and this rendition showcases it's brilliance.

Another new Lamm song is "Dialogue (Part I & II)". It is also terrific, showcasing a funky side of Kath's playing and tight alternating lead vocals by Kath, Cetera, and Lamm. The progressive rock oriented "Song For Varese" is a complicated piece of music that is anchored by a repetitive organ riff and some

intricate horn work. Kath caps the whole thing off with some intense wah wah guitar work. Cetera sings the lyrics of “Lowdown” in Japanese, which makes it a novelty, but given the rest of the band’s performance, you may not even notice. Kath activates his wah wah pedal once again and the bass work is outstanding throughout.

The last new song is “State Of The Union”, which was written by Lamm and sung by Cetera. It has funky horns, vocals that test the limits of Cetera’s voice, a long wah wah enhanced guitar solo, and intricate horn work. Finally, “Mississippi Delta Blues” has an interesting history. It was written by Kath in the early seventies and versions of it were being played in concert as early as 1971. This version is complete and a similar version to this would appear on *Chicago VI*. Kath sings it and gives it a funky horn drenched vibe, with Seraphine and Cetera pushing the bottom end.

With the overall performance quality equal to, the sound quality better, and the new songs outstanding, this set is a valued addition to Carnegie Hall. I would buy it just for “Saturday In The Park”. Pick it up on iTunes and add it to your live music collection.

Title: A&E Live By Request

Label: NA

Release Date: NA

Medium: Video

Availability: Rare

Venue: New York City, New York

Recording Date: September 5, 2002

Lineup: Robert Lamm - Keyboards, vocals
Jerry Scheff - Bass, vocals
Bill Champlin - Keyboards, guitar, vocals
Tris Imboden - Drums

Walter Parazaider - Sax, flute, clarinet
Lee Loughnane - Trumpet, vocals
James Pankow - Trombone
Keith Howland - Guitar, vocals

Set List: Beginnings
Saturday In The Park
Look Away
If You Leave Me Now
Does Anybody Really Know What Time It Is
25 Or 6 To 4

Feeling Stronger Every Day
Dialogue (Part I&II)
Colour My World
Make Me Smile
Old Days
Free

On September 5, 2002, Chicago played a live televised concert on A&E's popular *Live By Request* series. The group, which included four original members (Lamm, Parazaider, Loughnane, Pankow) and four members who had been with the band for at least seven years, blasted through a hit filled 14 song set that proved that they could still deliver the goods. Song like "Beginnings", which featured Lamm's lead vocals, good bass work by Scheff, explosive drumming, and some of the best horn work of the night, were played with confidence and precise skill.

While the group's harmonies are not as sharp as they were in their heyday and while it takes some getting use to the lead vocals of Scheff, Champlin, and Howland, who now sing the parts formally sung by Kath and Cetera, the overall vocal performance on this show was sharp. Lamm sings lead on classics like "Beginnings", "Saturday In The Park", "Does Anybody Really Know What Time It Is", and "Colour My

World". While his voice has lost some of its high registers over the 35 years the group has been together, he still sounds good.

Champlin does a great job on lead vocals on "Look Away", "Make Me Smile", and "Free". His tradeoffs with Scheff on a terrific version of "Dialogue (Part 1&2)" is one of the highlights on the show. The bass player also holds his own on lead vocals on "25 Or 6 To 4". Howland takes center stage during "If You Leave Me Now" and "Old Days".

Amazingly, the horn section of Parazaid, Loughnane and Pankow sounds as together as they did during the group's prime. They are featured prominently on complicated songs like "Beginnings", which includes trombone/trumpet tradeoffs and solos, and during an outstanding version of "Free", which is played at a feverish pace. On hit singles like "Make Me Smile" and "Old Days", they play with an unison that has obviously been honed by their many years together. Parazaid also shines on flute during "Colour My World" and delivers a biting sax solo during "Free".

The new additions to the band also hold their own. Howland delivers solid Terry Kath like guitar solos during "25 Or 6 To 4", "Make Me Smile", and "Old Days", although his guitar is slightly under mixed. Champlin is a terrific vocalist and solid keyboardist, playing nearly all the complicated keyboard passages throughout the show. He also plays guitar during an acoustic flavored version of "Look Away".

Scheff's bass and vocal work is as good as Cetera's and Imboden is a solid, albeit unspectacular, drummer. I wish he had let loose during certain portions of the show, like Seraphine did, but that is a small complaint. In fact, the entire band does a very credible job throughout the entire show, playing these classics with an energy level that I found surprising. Overall, it is solid performance from a legendary group that can still crank out an enjoyable set of music.

Since I recorded my tape directly from the original televised broadcast, I am missing two songs ("You're The Inspiration" and "Questions 67 & 68"), so opt for the DVD and add it to your live music collection. If you do not want to do that, pick up the band's 1999 release, *Chicago XXVI - The Live Album*. It features the same lineup and while recorded three years later, has many of the same tracks.